



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## American Art Journal.

NEW YORK, THURSDAY, JULY 19, 1866.

PUBLICATION OFFICE, 806 BROADWAY.

## CONTENTS.

Our Issue of To-Day, . . . . .	195
Italian Opera—Fall Season, . . . . .	195
Gigantic Enterprise, . . . . .	195
Wm. Knabe & Co.'s Piano Fortes, . . . . .	195
New Books, . . . . .	196
Vassar Female College, . . . . .	196
Paris, . . . . .	197
Literary Intelligence, . . . . .	198
Up, up, from the Vallies, (Music,) . . . . .	199
A Model and a Wife, . . . . .	263
Musical Gossip, . . . . .	205

## OUR ISSUE OF TO-DAY.

If any of our readers should, through their inevitable pspicuity, clearness of vision, second sight, or other brilliant faculty, discover that this present paper is hardly up to the standard of the American Art Journal, we can only say, that we envy him or her that enormous vitality which conferred the power of thinking, or any effort of intelligence during the past six days. For our own part, we yielded, incapable of a struggle, to the drying up and trying out fervency of the infamous heat, and collapsed like a fractured rubber ball, and have edited this paper by a nod or a wink of approval to any suggestion that was offered.

After wilting all night under a mosquito-net, in a room where the mercury, having escaped out of the tube, was lying about loose, we turned from our breakfast to a pitcher of ice water. Coming down town in the Third avenue cars, we wilted under the contact of superheated humanity and wasted ten ounces of moist flesh. In our office we wilted into a crumpled up mass of corporeal inanity, until the brazen, burning, unblushing sun poked its nose into our window, when we immediately experienced four degrees of comparison, hot, hotter, hottest, h——, which is a heated term and a strong alliterative word, more fitly understood than expressed, and we were driven to the refuge of the cellar, where we dropped with our head on a cake of ice and the rest of us arranged according to circumstances.

If a generous public does not sympathize with our unpronounceable condition, we forgive it, and give it our benison, but we consider our personal friendship at an end. The fiat had gone forth—"I shall" (shine)—thou wilt—so we only succumbed to an inevitable fate, and obeyed orders.

## ITALIAN OPERA—FALL SEASON.

Our readers will be glad to learn that although the Academy of Music will not be ready for occupation before February or March, we shall not, in consequence, be deprived of our accustomed operatic performances. Mr. Maretzek has succeeded in making such arrangements with the managers of the Winter Garden as will enable him to give his regular Fall season, though at a somewhat later period of the year. He has organized a very fine company, which will be as strong for opera buffo as for opera-seria, so that he will not have to draw from the last to sustain the first. This will prevent the artists from being overworked, and will enable them to always appear before the public in freshness and strength of power.

During the present season, at the two great London Opera Houses, the comic element has carried all before it. "L'Elisir," "Fra Diavolo," and "Il Barbierre," have drawn the most brilliant audiences, and have excited the people to the highest degree. Ronconi and Adelina Patti have proved the sensations of the season. Ronconi is said to be better than when at the very height of his fame. He is one of the genuine old-school artists—a race which is, unfortunately, rapidly dying out, leaving no successors worthy to fill their places. Mr. Maretzek made a happy hit in securing the services of that admirable artist, Signor Ronconi.

The Fall season at the Winter Garden will occupy about six weeks, commencing in November, continuing through December, with the usual nights devoted to Brooklyn. Opera buffo will be a marked feature of the season, but the opera seria will not be neglected.

We would suggest that no better time could or will be found for the promised production of George Bristow's American Opera, "Rip Van Winkle," than the opening of the Fall season. It would give a prestige to the commencement which no other work could confer; it is a work of assured merit, not an experiment, and there is a widespread desire that American talent should be afforded some chance of a hearing. We believe that it would prove an unqualified success, and would amply repay the management for its service in the cause of American art. There is considerable social excitement on the subject of its production, and various speculations as to who will undertake the characters. By general consent the chief part is allotted to our American Prima Donna, par excellence, Miss Clara Louisa Kellogg. It seems most natural that this American opera should be interpreted by our leading American artist, so that it might receive all the prestige of her talent and popularity. There is ample time for the preparation of the chorus and the study of the parts; so we hope that steps will be taken towards

the production of Rip Van Winkle at the earliest possible moment.

## GIGANTIC ENTERPRIZE.

Two weeks ago we issued an extra edition of five hundred of our Journal, on account of the great German Saengerfest in Providence, Rhode Island. We were roasted, baked, broiled, boiled, and basted while on duty at that second Athens in America, but still we did not flinch from recording the splendid doings of the German singing societies on that, by no means, festive occasion. Ours was the only account, critical and historical, of the proceedings,—although we acknowledge ourselves rather weak in our German quotations—and as it was done in our best style, it is needless to say that it could not be excelled.

Well, we issued an extra edition of five hundred, and invested a few dollars in advertisements in choice German in the German papers, expecting that during the week there would be a Teutonic rush for the ART JOURNAL, for we had not only given full particulars of the whole proceedings, but had given the names of all those who were engaged therein. We thought, of course, that each distinguished individual would be proud to preserve a record of the triumphs in which he assisted. We were, however, mistaken, for not one of our distinguished German friends invested ten cents upon this true and faithful history. Not one ten cents from the entire German Nation!

We had mistaken the character of the people. We had not allowed for that native modesty, which achieves a great thing, yet blushes to find it fame. We expected a natural vanity, and we found a shrinking and sensitive humbleness which deprecates all notoriety.

We made a mistake, but we have got that German edition on hand. Of course our motive in issuing it, was dictated by self-interest—a motive which is entirely unknown to those who speak the German language—and as the mistake was our own, we are willing to make a sacrifice. We offer the whole lot at, we'll say, nine cents per pound, which is just one thousand per cent. less than they cost us. We'll throw in the string; but the terms are cash on delivery, and no discount. Quite a nice little amount could be made by trading them about. It's a good venture; who bids?

WM. KNABE & Co.'s PIANOFORTES.—A good friend and an admirable musician, who passed through Baltimore a short time since, gave us a glowing description of the extraordinary improvements that Wm. Knabe & Co. have made in their pianofortes. Of the Grands he says that he never played upon finer instruments; their tone being large, powerful, full of expression, and possessing all that brilliancy combined with sympathetic singing quality

which distinguish all first class instruments of the present day, while in touch, elegance of design, and thorough workmanship, they cannot be surpassed by any manufacturer here or in Europe. The Square and Upright pianos are in proportion equally admirable. Knabe & Co. by their skill and energy evidently assume the position of one of the three great manufacturers of America. We have entire faith in the judgment of our friend, and look with much curiosity for some of Knabe & Co's latest production at their store 650 Broadway.

#### NEW BOOKS.

**NEW PHYSIOGNOMY or Signs of Character**, as manifested through Temperament and External Forms, and especially in the Human Face Divine. By SAMUEL R. WELLS. New York, Fowler & Wells, 389 Broadway.

The author of this work is widely known as the editor of the "Phrenological Journal" and "Lie Illustrated," both serials of great interest and research in their specialties, and both enjoying a very large circulation.

Mr. Wells, in this volume, has brought in support of his own large and varied knowledge of the subject which he treats, the corroborated testimony of eminent and accepted writers on the same subject, which enables him to present a very strong case in favor of the theories he propounds, and of the science which he claims to be based upon the infallible principles exhibited in nature. This volume may be said to be almost exhaustive of the subject. Every branch is fully treated, the text being accompanied by copious illustrations, well executed, and very valuable, as testimonies given by nature to prove the leading truths of the twin sciences, Physiognomy and Phrenology. The whole matter is most ably treated by Mr. Wells; his style is clear and concise, and he sustains his positions by facts drawn from observation, and sustained by comparison and illustration.

There are over one thousand illustrations in this work, among them a vast number of eminent men, past and present, which alone are both valuable and interesting.

The Introduction defines Physiognomy, and shows its harmony with Phrenology. Chapter 1 is an account of previous systems. Chap. 2. The structure of the human body. Chap. 3. Statement of general principles. Chap. 4. The temperaments defined. Chap. 5. Man and Woman compared. Chap. 6. Several forms of faces. Chap. 7. Outlines of Modern Phrenology. Chap. 8. Anatomy of the human face. Chap. 9. The human chin, what it indicates. Chap. 10. The jaws and the teeth. Chap. 11. The human mouth indicates character. Chap. 12. All about noses. Chap. 13. About the eyes, language, color, and character. Chap. 14. The cheeks and the complexion. Chap. 15. What the forehead indicates. Chap. 16. Signs of the neck and ears. Chap. 17. The hair and beard—their color, quality, and character. Chap. 18. Human hands and feet. Chap. 19. Signs of character in action, in walk, and in voice. Chap. 20. The Physiognomy of Insanity. Chap. 21. Idiocy—its causes and peculiarities. Chap. 22. Fighting physiognomies, with examples. Chap. 23. Effects of climate on character. Chap. 24. Ethnology, or types of mankind. Chap. 25. National types, with portraits. Chap. 26. The physiognomy of classes illustrated. Chap. 27. Contrasted faces. Chap.

28. Transmitted physiognomies illustrated. Chap. 29. Love-signs in the lips, chin, and eyes. Chap. 30. Signs of health and disease. Chap. 31. Curious changes of countenance. Chap. 32. Grades of intelligence, human and animal. Chap. 33. Animal heads, with remarkable contrasts. Chap. 34. Comparative physiognomy illustrated. Chap. 35. Graphomancy and Chiromancy. Chap. 36. Exercises in expression illustrated. Chap. 37. The great secret of human beauty. Chap. 38. Childhood—remarkable effects of training. Chap. 39. Character-reading. Chap. 40. Interesting miscellaneous addenda. Chap. 41. A brief recapitulation or summing up.

#### VASSAR FEMALE COLLEGE.

This splendid institution has just completed its first session. The object of this college, as stated by its founder, is to accomplish for young women what colleges of the first class accomplish for young men; that is, to furnish them the means of a thorough, well-proportioned, and liberal education, adapted to their wants in life. Nearly half a million of dollars, all the gift of the same generous man, Matthew Vassar, Esq., of Poughkeepsie, has already been expended for this purpose, and has been invested in the grounds, buildings, &c. The college is truly a noble structure, of magnificent proportions, 500 feet in length by 70 feet in depth, complete in all its appointments, surrounded by its grounds, which embrace about 200 acres, well laid out with ample play grounds, foot paths, carriage drives, &c., with a portion cultivated as a farm and garden for the exclusive use of the college family. A fine observatory has been erected in a separate building, and a grand and capacious gymnasium and riding school is nearly completed. The concluding exercises of the first session took place on Monday and Tuesday evenings June 25th and 26th. The half-past two train of the Hudson River Railroad took me to Poughkeepsie by quarter before six, an omnibus in waiting carried a load of us some two miles to the institution. About eight in the evening the performance commenced. The weather was intensely hot, yet the chapel was crowded by the pupils, their friends, the officers of the institution, and guests. The following was the programme:

##### PART FIRST.

1. "Lift Thine Eyes!"—Motette—Mendelssohn.
2. "Le Printemps"—Scherzo Brilliant—Sponholtz. Twelve pupils of Class C.
3. "Judith"—Scene and air for soprano—Concone. Miss M. W. Holz.
4. "Triller-Etude"—No. 5 Spec. Studies—L. Köhler. Eight pupils of Class G.
5. "Flee as a Bird"—Solo and Trio.—Misses H. Stuart and M. W. Holz.
6. "Sonatina" in A major—Schmitt. Thirteen pupils of Class D.
7. "Meditation pour Piano"—(Op. 17)—Alf. Jaell. Miss L. Merrick.
8. "Overture to Tancredi"—Rossini. Fourteen pupils of Class E.

##### PART SECOND.

9. "La Bella Capricciosa"—Hummel. Eight pupils of Class G.
10. "The Wanderer"—Schubert. Miss H. Stuart.
11. "Morceau de Concert—(La Traviata)—Ascher. Miss A. Sanford.
12. "Thy Will be Done"—(Vocal Trio)—Hummel. Misses Robinson, Gould, Duffield and A. Taylor.
13. "Overture to Guillaume Tell"—Rossini.—Fourteen pupils of Class F.
14. "The Heavens are Telling"—Beethoven.

The performances by the piano-forte classes were the best, as well as the most important, in view of the future of the musical department of this college. With three to four hundred pupils, and the majority of them to learn the piano-forte, private lessons to any great extent is simply out of the question. Piano-forte class teaching, then, is a prime necessity. Naturally some prejudice exists against it. The subject has excited some attention in New York the last few years. Gottschalk perhaps was the first to make an attempt, although it was but a brief one on a small scale. More extensive application of the system has been in process of development by others during the last two seasons. It has been successful in Europe under Herz and many others, and doubtless it will be successful here, so far as teaching the first principles, time, reading, and general technics of piano playing is concerned. But it must not be expected that the higher elements of good style and artistic feeling can be acquired to any extent in this way.

Concerning the performances in question, liberal allowances must be made for the extra arduous duties of Professor Wiebe during the first session, in organizing and systematizing the classes in vocal and instrumental music, appointing and dividing the labors of his assistant teachers, &c. The performances were certainly exceedingly interesting and generally meritorious. Time was for the most part exceedingly well kept by the young lady classes, and considerable talent exhibited. To make a confession, I was so fascinated by their beautiful faces, graceful forms, and tastefully simple toilets, that I have forgotten all the technical defects and short-comings of their performances, and hardly wish to remember them. Suffice it to say that the delicate fingers of twelve pupils of Class C (120 fingers), and ditto of the thirteen pupils of Class D (130 of them, all pretty,) did nimble work, if they were not always up to time. I do remember that in the Overture to Tancredi the music was too slow, notwithstanding there was at least one fairy-like form among the fourteen pupils of Class E (140 dear little fingers). I remember also that in Hummel's charming "La Bella Capricciosa," the performances of sundry bright eyes of eight pupils of Class G, were perfectly enchanting.

I think it was very encouraging that Professor Wiebe could stand up there, surrounded by so many angelic maidens, beating time fearlessly, apparently unmoved.

The choral performances were very brief, and in the manner of their going there was certainly room for improvement. In the three-part piece, "Lift Thine Eyes," of Mendelssohn, the under parts were very feebly sustained. Particular attention should be given to the training of pupils to sing under parts. Two-part, three-part, and even four-part compositions for female voices should be perseveringly practiced; to succeed in this, sight-reading must be made a specialty. There are numerous suitable part-compositions composed expressly for female voices, by Abt, Kuchien, Concone, Schubert, Mendelssohn, and others, to be had. One very beautiful, though very difficult, one I would name, "The Lord is my Shepherd," for four female voices, by Schubert.

The solo performances were very pleasing. Miss L. Merrick displayed considerable cultivation in Jaell's "Meditation for the Piano." Miss M. W. Holz, in her song, "Judith," exhibited a good voice and careful study. Miss H. Stuart is